WHITECHAPEL FINE ART EXHIBITION, EASTER, 1894.

Exhibition Building

St. Jude's School-House

Commercial Street, E.

FOURTEENTH YEAR.

...te without Industry is guilt,
...nd Industry without ...
... is brutality." *Ruskin.*

OPEN DAILY from MARCH 21st to APRIL 8th
(Sundays included). 10 to 10.

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From the Library of
Frank Simpson

CATALOGUE.

"Art is the revelation of man; and not merely that, but likewise the revelation of Nature, speaking through man."

1 "Each purple peak, each flinty spire
Was bathed in floods of living fire;
But not a setting beam could glow
Within the dark ravine below." *Chas. Stuart*

Lent by the Artist.

Even without Sir Walter Scott's lines we should know this to be a scene in the Scotch Highlands. The bare inhospitable rock, the scanty turf, the little croft with its thatched hut and rough stone wall, all tell of the rugged beautiful land whose children love her so dearly.

Note the tender brilliancy of the sky, the rounded outlines of the rock, and the solitude of the scene, only accentuated by the presence of the quiet homestead.

2 Orpheus *S. S. Solomon*

Lent by the Artist.

Eurydice, wife of Orpheus, the sweetest singer in the old [illegible] of Greece, was killed by a serpent. Orpheus, wild with sorrow, descended the black gulf to the world of the dead, see[illegible]ming all dangers by the magic power of his song: till he even persuaded the King of the dead to allow Eurydice to return to the light. But one condition had been imposed. Orpheus in returning to the upper world must have faith and not look back to see that his wife was really following. They

were all but free of the gulf when his longing overcame his self-control, and he looked back; Eurydice's spirit was at once snatched back into the darkness. The moment chosen by the artist is when Orpheus, appeasing the torments of the sufferers in Hades with his lute, sees, or feels rather, the vision of Eurydice coming towards him.

3 Sioux Brave — *F. A. Verner*

Lent by the Artist.

4 The Otter Hunt — *W. Hunt*

Lent by G. F. Fenwick, Esq.

5 An Artist and his Critics — *F. L. Emanuel*

Lent by the Artist.

6 The Queen's First Council — *Sir D. Wilkie, R.A.*

Lent by Her Majesty the Queen.

7 Strawyard in Winter — *J. F. Herring, Sen.*

Lent by J. Dole, Esq.

8 The Tower of Veere — *Hemskirk*

Lent by Messrs. Graves & Co.

9 In the Forest of Arden — *John Collier*

(Touchstone and Audrey).

Lent by the Artist.

This picture illustrates a scene in Shakespeare's play of "As you like it." The Duke's Jester, Touchstone, who has followed his banished lady from the Court into the Forest of Arden, meets Audrey, a country lass, to whom he makes love. She is fascinated by his jokes and courtly airs, and dreams of courts and cities, and the delight of seeing the world.

TOUCHSTONE.—To-morrow is the joyful day, Audrey! To-morrow will we be married.

AUDREY.—I do desire it with all my heart, and I hope it is no dishonest desire, to desire to be a woman of the world.

10 The Rev. Charles Kingsley — *Lowes Dickenson*

Lent by Alex Macmillan, Esq.

The portrait of one of the world's great teachers. "A righteous man who loved God and truth above all things. Loyal and chivalrous, gentle and strong, modest and humble, tender and true. Pitiful to the weak, yearning after the erring, stern to all forms of wrong and oppression, yet most stern towards himself—who, being angry, yet sinned not."

11 The Blessing of the Water — *Prof. Le Gros*

Lent by Alexander Henderson, Esq.

12 Durham — *A. MacCallum*

Lent by the Right Hon. the Lord Chancellor.

Durham Cathedral is built close to the Castle; the builders felt, perhaps, that self-defence was no contradiction to faith in the Unseen Power. "Trust in God, and keep your powder dry" was Cromwell's advice to his Ironsides, and the words helped them to remember that battle was not the only duty of soldiers.

13 Tapestry Panel — *William Morris*

Lent by the Artist.

14 View of Exeter — *John Syer, Sen., R.I.*

Lent by J. Dole, Esq.

15 The Grandmother — *Percy Bigland*

Lent by the Artist.

"Why do you look at me, Annie? you think I am hard and cold,
But all my children have gone before me, I am so old;
I cannot weep for Willy, nor can I weep for the rest;
Only at your age, Annie, I could have wept with the best."

16 Glauke — *E. Long, R.A.*

Lent by Chas. Churchill, Esq.

Glauke was a lovely Greek princess, whose love led her to a tragic death; for, as the story goes, her rival sent her a garment which burnt her to death when she put it on. We see nothing of this foreshadowed in the picture, only the sweet musing of a beautiful girl.

17 The Old Gate — *Fred Walker, A.R.A.*

Lent by Messrs. Leggatt Bros.

18 Sons of Toil — *G. Langé*

Lent by T. McLean, Esq.

French peasants going home from work. Earnest purpose is shown in the face, the grasp of the hand and the firm head of the man. He is a fighter with the earth, which he tills and subdues. His wife follows meekly, carrying her share of the burden, and only the child is light-hearted and indifferent.

19 Return from the Pasture — *F. Goodall, R.A.*

Lent by S. Schloss, Esq.

The Pyramids are the largest tombs in the world. They were built by slave labour, and it is said that thousands of men perished in order to build the Pryamid of Cheops. Egypt is rich in herds of buffaloes, goats, and sheep, which are being driven home in the evening hour, when a great hush comes over the land, and the sky puts on a glory of colour before it fades into "the passionless blue of an Eastern night."

20 The Children's Prayer — *A. Hacker, A.R.A.*

Lent by the Artist.

The children pray "Our Father," and God's answer comes. He is sending peace to the weary face and figure of the mother, He is bringing love to the children—as the girl's arm encircles the younger sister. There is sadness in the picture, hard work, deep poverty, little joy; but the peace of God rests on the little group who pray to Him. Notice the exquisite painting and the harmony which makes brightness.

21 Wise Saws — *J. C. Hook, R.A.*

Lent by Chas. Churchill, Esq.

The crow, as he solemnly caws to the stolid, indifferent cows, reminds us of speakers who go on talking when their hearers do not understand. How refreshing to the eye is the clear soft morning light! By and by the milkmaid will come and take down her pail, and then Professor Crow will finish his lecture in a hurry.

22 The Annunciation — *A. Hacker, A.R.A.*

Lent by the Royal Academy.

This subject has attracted many artists from the time of the old Italian painters downward. They have all aimed at showing the self-forgetfulness, the humility, the wonder of the woman of low estate as she realises that she is to be the mother of the Saviour. In many of the pictures the Angel bringing the message is made the principal figure; here he is dream-like and

as if of the sky, and Mary is disturbed by no sight of him as she hears his "Hail! thou that art highly favoured." The mingling of the humility and awe that come before deep joy can be realised is beautifully shown in her face, which is also a masterpiece of technical skill.

23 The Storm — *P. R. Morris, A.R.A.*

Lent by J. Dole, Esq.

The storm has not burst yet but the father sees it coming over the common, and shelters his children as best he may. His firm, strong face and figure, and the trustful happiness of the little ones tell the story of true fatherhood. This picture is finely painted and the harmony of brown and grey is well worked ont.

24 On the Shore — *Anderson Hague*

Lent by Messrs. Boussod Valadon.

25 Cupboard Love — *Briton Rivière, R.A.*

Lent by J. Dole, Esq.

Dogs kept to be playthings cannot be expected to show the deeper love of friends and companions. These two are so merry and graceful we may forgive them their greediness. This artist loves dogs, and paints them with absolute knowledge and sympathy.

26 An Episode during the Franco-German War — *Beauquesne*

Lent by Messrs. Boussod Valadon.

27 Alone in the World — *Miss A. M. Gow Stewart*

Lent by the Artist.

28 Chums — *J. Yates Carrington*

Lent by P. Waterlow, Esq.

The Monkey and the Dog evidently understand and like one another. Together they are puzzling over their new neighbours—who are they? what are they? Perhaps it is a good thing that the iron bars divide them, or the poor guinea-pigs would not long be so happy.

29 The Rt. Hon. John Morley, M.P. — *W. W. Ouless, R.A.*

Lent by Lord Rosebery.

30 The Lord Chancellor *Prof. Hubert Herkomer, R.A.*

Lent by the the Right Hon. Lord Chancellor.

31 "Sic Transit" *G. F. Watts, R.A.*

Lent by the Artist.

So ends every human creature—a deaf, cold body, lying motionless under a sheet. Who is he? What has he done? He represents the many who have lived their lives—and the emblems of what he may have been, or done, lie by his side. Has he ruled, and worn the ermine? or fought and used the weapon? or made music for the leaden-hearted? or written to teach the ignorant? Joy may have been his! the joy of friendship and flowers—the gladness that colour and conquest bring; or he may have worn the pilgrim's shell through his weary marches. Whatever his earthly lot, he may have won the laurel crown. "Thou art weighed in the balances and found wanting" was, as the Bible tells us, the handwriting on the wall in Belteshazzar's palace. Behind Mr. Watts' type of humanity he has written the eternal truth—

What I spent I had,
What I saved lost,
What I gave I have.

"He that loseth his life shall find it."

32 Europa *G. F. Watts, R.A.*

Lent by the Artist.

The story is that Jupiter, taking the form of a bull, carried Europa from Asia to Crete, and so gave to the Continent the name of Europe. The artist shows us the brutal beauty of the bull and the frightened contentment of the woman.

33 Capri *G. F. Watts, R.A.*

Lent by the Artist.

34 Death Crowning Innocence *G. F. Watts, R.A.*

Lent by the Artist.

This picture was painted to give consolation to parents, friends of the artist, mourning for their child. Death is shown as an angel, strong, tender, holding the child in a mother's embrace, and putting on it a crown. Innocence is always safe, even with the dread Death angel.

35 "She shall be called Woman" *G. F. Watts, R.A.*

Lent by the Artist.

"As it was in the beginning is now and ever shall be."

She is mortal and her feet are on the earth—but where she stands the flowers spring - the early flowers expressive of hope and spring time. By her side grows the tall and graceful lily,

the emblem of purity; while around her knees circle the doves, indicating her gentleness which allows the most timid of creatures to come near and be fearless. Her stately form is reared to the clouds and there they blend with her hair, for thus the artist would teach that all Nature is in union, obeying the same laws in glad unconsciousness, or with the struggle of effort and pain. The rainbow, the emblem of hope, is across her but she reaches beyond it, for is not woman's performance sometimes beyond man's highest hope? Near her, but just above her, is the butterfly, the symbol of the soul. Her face is hidden, for woman is not yet known in her fullness and perfection, and what may not the future reveal of her power and love?

36 Mr. Walter Crane . *G. F. Watts, R.A.*
Lent by the Artist.

37 Lord Dufferin *G. F. Watts, R.A.*
Lent by the Artist.

38 Donkey's Head *G. F. Watts, R.A.*
Lent by the Artist.

39 The Source of a River *Peter MacWhirter, R.A.*
Lent by J. Dole, Esq.

40 Hambledon, Surrey *Leopold Rivers*
Lent by J. Dole, Esq.

41 The Trusted Messenger *Heywood Hardy*
Lent by G. F. Fenwick, Esq.

42 Portrait of Sir George Lewis *Philip Burne-Jones*
Lent by Lady Lewis.

43 Fruit and Flowers *Vincent Clare*
Lent by C. J. Hare, Esq.

44 Waiting for the Fishing Boats, Coast of Scotland *Peter Graham, R.A.*
Lent by J. Dole, Esq.

The wives and children are waiting for the boats that sail lazily towards the shore; but the interest of the picture is not in them, but in the marvellous sky, so grey yet so luminous, so full of movement and change, while the sea seems to hold its

breath, it is so still. The painting of the bit of land on the extreme left is very fine, and note how the dress and attitude of the old woman harmonise with the peaceful note of the whole picture.

45 A Frosty Sunset *Alfred East*

Lent by the Artist.

46 Washing the Deck *Bourgain*

Lent by F. A. Beer, Esq.

A French War Vessel. The smart neat clothes compare favourably with the more sombre English sailor's dress. Even in so trivial a duty as this, one sees the effect of drill; the backs are evenly bent, and one can almost imagine time will be kept with each stroke of the brush. The boatswain's mate is armed with his drum in place of the whistle used in our own navy. On the deck above, the officers are evidently discussing the merits of the Hotchkiss revolving cannon immediately in front of them—this cannon is able to keep up a rain of small shots, and so sink the torpedo boat which it is especially intended to combat. The electric "search light" is also seen on the upper deck, with which the torpedo boats are discovered at night, and by means of which shots can be truly aimed. On the left is a blacksmith's forge and anvil, everything, in fact, tends to show that a modern man-of-war is fast becoming a big engineer's shop.

47 "Golden Days."—A Backwater of the Thames near Kew *Edward du Val*

Lent by C. J. Hare, Esq.

48 Florence, Early Morning *J. B. Pyne*

Lent by J. Dole, Esq.

The painter has looked from a hill to—

"The valley beneath where, white and wide
And washed by the morning water-gold,
Florence lay out on the mountain-side.
River and bridge, and street and square,
Lay mine, as much at my beck and call,
Through the live translucent bath of air,
As the sights in a magic crystal ball.
And of all I saw, and of all I praised,
The most to praise and the best to see,
Was the startling bell-tower Giotto raised.

Browning wrote these lines looking at the real Florence; they help us to understand the picture of the Queen of Cities, and add something to it which the painter could not give. Besides Giotto's bell-tower, we see the Cathedral with its dome, and the open space where Savonarola, the reformer, met his death at the hands of the ignorant populace.

49 Entrance to a Mosque at Cairo *Rudolf Swoboda*

Lent by L. Blumfeld, Esq.

The life of the streets in Cairo is full of interest and colour. The hawker, with his sweetmeats, carries a straw fan to whisk off the flies. No good Mohammedan enters a mosque with his shoes on, and the old man sitting outside guards the shoes and begs for piastres. The girl so gracefully poising the waterpot on her head is unveiled, but the other woman wears the face veil or "Yashmak." Note the beauty of the rough archway, the unhewn and coloured stone, and if you can add in imagination a blue sky and continual sunshine you have some of the joys of Egypt.

50 The Love of James I. of Scotland (Joan of Beaufort) *Sir J. E. Millais, R.A.*

Lent by Chas. Churchill, Esq.

James I. of Scotland taken prisoner by Henry IV. when quite a child (1405) and carefully educated at Windsor. An exile and prisoner his long captivity was lightened and hallowed by his noble love of Jane Beaufort, whom he afterwards married. To her he wrote a collection of love verses full of a beautiful and romantic grace. Warrior and stateman as he afterwards shewed himself, he gains our heart as the poet and the lover and the sweet singer to whom

Stone walls do not a prison make,
Nor iron bars a cage.

51 The Flag of Truce *John Pettie, R.A.*

Lent by the Corporation of Sheffield.

52 The Drumhead Court Martial *John Pettie, R.A.*

Lent by the Corporation of Sheffield.

A spy has been caught preparing to carry the secrets of the camp over to the enemy. By the rules of war he has deserved death, but a show of trial and defence is given him. The war is probably one of religion, and here a minister and two officers form a hasty court martial. The wretched man after being searched to see if he has any of the enemy's despatches upon him, is sentenced to death. The minister of religion, it is evident, would be the last to show him mercy.

53 The Broken Pitcher *C. S. Lidderdale*

Lent by J. Dole, Esq.

54 The Milliner's Bill *G. A. Storey, A.R.A.*

Lent by the Artist.

55 Whittington's Banquet to King Henry V. after the Battle of Agincourt *D. W. Wynfield*

Lent by J. Dole, Esq.

56 Tide-race off St. Alban's Head *Henry Moore, R.A.*

Lent by the Artist.

The rush of the tide over the inequality of the ground causes the hurly-burly of the water.

57 Landscape, with Sheep *T. S. Cooper, R.A.*

Lent by J. Dole, Esq.

Mr. Cooper is now ninety years of age. He has painted ever since he was a boy, and he owes his success entirely to his own hard work. His brush is still busy, and he even paints his well loved sheep as he sits up in bed. Note the care and pains he bestows on his pictures; the fleece of the sheep, the cottage and trees are rendered with the daintiness of a miniature. These sheep ought to enjoy the broad downs and open sky, but, perhaps, they would better appreciate a richer pasture.

58 Sea and Land Waves *H. W. B. Davis, R.A.*

Lent by Chas. Churchill, Esq.

A beautiful subject beautifully treated, making tired Londoners envious of their easy-going country cousins. The wind is fresh but not boisterous, and we can almost smell its salt scent as it makes waves on both sea and land. The horses enjoy themselves whether they work or rest, and the flowers are too abundant to fear children's greedy fingers.

"I love all waste
And solitary places, where we taste
The pleasure of believing what we see
Is boundless, as we wish our souls to be;
And such is this wide ocean, and this shor
More barren than its billows."

59 Burnham Beeches, Autumn *A. MacCallum*

Lent by the Artist.

What a grand old tree! How strong, and silent and steadfast it stands. Mark the beautiful painting of the gnarled trunk, of the yellow bracken, and mark, too, the sense of solitude and peace in decay that we get as we look.

O, the sweet melancholy of the time
When gently, ere the heart appeals, the year
Shines in the fatal beauty of decay!
* * * *
What noiseless falling of the faded leaf!

60 Half Afraid — *Heywood Hardy, R.W.S.*

Lent by J. Dole, Esq.

61 Noon-day Shelter — *H. W. B. Davis, R.A.*

Lent by Chas. Churchill, Esq.

A shelter, indeed, for the patient cattle from the heat of the noon-day sun, and a shelter for the brain and heart of weary townsfolk from dust and glare and work-a-day thoughts. Look how the sunlight falls through the branches and dapples the grass, and how the still pool reflects the blue sky and the bushes on the banks. The grouping and the painting of the cows are very beautiful.

"Oh England, island England, if it has been my lot,
To live long years in alien lands, with men who love thee not,
* * * * *
I love thy moss-deep grasses, thy great untortured trees,
The cliffs that wall thy havens, the weed-scents of thy seas;
The dreamy river reaches, the quiet English homes,
The milky path of sorrel down which the spring-tide comes."

62 Grasmere — *Keeley Halswelle*

Lent by Messrs. Leggatt Bros.

63 Lord Randolph Churchill, M.P. — *Alfred Hartley*

Lent by Lord Rosebery.

64 Newbiggen Bay — *W. L. Wyllie, A.R.A.*

Lent by the Artist.

65 Drawbridge, Bristol — *Kate Moore*

Lent by J. Dole, Esq.

66 Windsor Castle — *John Syer, Sen., R.I.*

Lent by J. Dole, Esq.

A pleasant view of this historic palace taken from the river. In the centre rises the Round Tower or Keep where so many state prisoners have in times past been imprisoned. To the right is St. George's Chapel, the scene of Royal Marriages and Christenings, under whose stones Kings and Princes lie buried, and close in front of the Chapel is the old Curfew Tower. Behind the clump of trees on the left lies Eton College and from somewhere near this point the poet Gray stood when he caught sight of those "antique towers"

"that from the stately brow
Of Windsor's heights th' expanse below
Of grove, of lawn, of mead survey,
Whose turf, whose shade, whose flowers among
Wanders the hoary Thames along
His silver winding way."

67 The Oak in Brocket Park — *A. MacCallum*

Lent by the Artist.

68 On Guard — *James Hardy, Jun.*

Lent by J. Dole, Esq.

69 A Landscape, with Sheep — *Copley Fielding*

Lent by J. Dole, Esq.

70 "Now came still evening on" — *Leopold Rivers*

Lent by J. Dole, Esq.

71 The Church, Stratford-on-Avon

B. W. Leader, A.R.A.

Lent by J. T. Brunner, Esq., M.P.

The summer has been wet though to-day there is a gleam of sunshine. The artist tells this by the moisture on the ground, and by the fullness of the leafage; but by a wonderful art, he brings our minds into harmony with such a day. We feel that the light will not last, and that the clouds will overshadow the sun. Colour, form and subject all speak of calm resignation. Shakespeare lived and died at Stratford-on-Avon, and his monument is in the church.

72 The Sally — *John Pettie, R.A.*

Lent by the Corporation of Sheffield.

Here we have the siege of a town or castle. The besieged hope to drive off the enemy by a sudden and secret attack, so we see them issuing from a small door, silently, keeping well in the shadow, close under the wall, and close together.

73 The Fisherman's Farewell — *Falkenberg*

Lent by P. Waterlow, Esq.

An evening scene on the shore of Naples. Two lovers have met on the shore and seemed to have made a lover's pause on their way towards the boats. The picture is full of reflected lights tending to sustain the principal sentiment. The direction of the lovers' footsteps and their desire to prolong their seaward walk is well suggested.

"And lovers on the lovelit globe,
For love's sweet sake walk yet aloof,
And hear time weave the marriage-robe,
Attraction warp and reverence woof."

74 Cormorants — *Peter Graham, R.A.*

Lent by Chas. Churchill, Esq.

What is the *text* of this picture? What does it tell us of nature? It speaks of *effort*, of the force of action, and the force of restraint. The tossing sea, the windy sky, the steadfast rocks, are at once in unity and in opposition; the force that is in each seems to strive for the mastery, and yet to obey a stronger power than their own.

Frolic? say you—when the billow
Tosses back a mane of spray?
No; but haste of earnest effort;
Nature works in guise of play.
Till the balance shall be even
Swings the to and fro of strife;
Till an awful equilibrium
Stills it, beats the Heart of Life.

75 The High Tor, Matlock — *Thos. Whittle*

Lent by J. Dole, Esq.

76 Treason — *John Pettie, R.A.*

Lent by the Corporation of Sheffield.

Statesmen are sitting round the council table, when papers are brought before them, clearly proving that some trusted person has played them false.

77 Wayfarers — *Heywood Hardy*

Lent by J. T. Brunner, Esq., M.P.

The wandering gipsy nature keeps them homeless and poor. They are clever enough to earn good money at settled trades, but they prefer freedom and change of scene. The artist shows us some of this gipsy character. The little chap is king as he rides on the rough pony, and the woman with the bonny babe on her back is healthily content as she chats to the handsome child at her side.

78 To the Death — *John Pettie, R.A.*

Lent by the Corporation of Sheffield.

The fight is to be to the bitter end; there are no seconds to interfere. When the swords are broken they will go on, if need be, with the daggers that are seen in their left hands—using their cloaks as shields.

79 Hastings Beach *E. W. Cooke, R.A.*

Lent by Chas. Churchill, Esq.

One need not be a sailor to enjoy this picture. We have all seen fishing boats pulled in by strong men through dancing waves. There is no time to lose; angry clouds and fierce wind are hurrying along, and in the distance can be seen other boats that will need help to land. Note how the little bits of strong colour in the men's clothes throw up the darker lines in the picture.

Roll the strong stream of it
Up, till the scream of it
Wake, from the dream of it
Children that sleep.
Seamen that fare for them
Forth, with a prayer for them;
Shall not God care for them?
Angels not keep?

80 Marketing in the Honeymoon *W.Q.Orchardson, R.A*

Lent by Chas. Churchill, Esq.

This picture tells its own story. The young couple, hardly yet accustomed to walking arm-in-arm, look grave with married responsibilities. The dainty little wife seems to be considering how she can please her husband by her purchases, and he carries the heavy basket and and adapts his stride to her shorter step. How fresh and young they look! and yet they wear the dress of our great grand-parents who have long ago grown old and passed away.

81 "At Last" *Arthur Stocks, R.I.*

Lent by Messrs. Cassell & Co.

82 Warder of the Mosque, Damascus *G. Bauernfeind*

Lent by T. McLean, Esq.

"Between the various stalls of a covered bazaar-street whose mystical twilight is more favourable for the seller than the buyer, there opens out a small side entrance of a mosque, inviting the faithful to its luminous court and playing fountain. The muezzin has called the hour of prayer, and some people followed the call. They put their shoes, weapons, and other burdens under the care of the warder. The red top-boots and easy sandals which are worn in the interior of Arabia, as well as the long guns and divers arms (yataghan, carbine, etc.), show us that some Bedouins have made use of their stay in town to pray at the shrine of a hero of yore. Some two or three

inhabitants of the neighbourhood of Damascus, in their many-coloured cloaks, have divested themselves at the threshold of their clumsy shoes, whilst a seller of lemonade has set down his glass jar on a bench; a lemon is stuck on the peculiar brass mouthpiece of the former. On a platter we see some flat bread cakes strewn with sesame and rings; also plums whose home is said to be Damascus. The owner of these goodies has a little portable table which is now standing near the wing of the door. A black scholar squats on the floor, near the entrance, zealously reading the Koran, whilst his hands play with a rosary. His many-coloured coat is ornamented with holy writings. At the fountain a belated dervish is just beginning his ablutions. The niche for prayer is at the right hand of the marble pillar, whilst to the left is the grave of the saint, with his weapons, large rosary, tambourine, and the horn of an ibex. All these implements are carried about in procession to the divers graves of the saints. A leader in prayer stands high up, whilst behind him the devout follow him at various paces of quickness. The lanterns consist of a framework of wood or metal, from which one or more glasses are suspended; these contain water and oil to feed the wick."—*Extract from a letter by the Artist.*

83 Gipsy Encampment — *Heywood Hardy, R.W.S.*

Lent by J. Dole, Esq.

84 Ariadne in Naxos — *G. F. Watts, R.A.*

Lent by Lady Davey.

The old Greek story tells how Ariadne loved Theseus and how it was by her help that he was enabled to slay the monster called the Minotaur. Theseus carried her off to the Island of Naxos, and there, alas, he left her and never returned. She sat gazing over the sea and mourning for him many long months, then Bacchus came and consoled her. The wild animals in the picture herald his approach, and Ariadne's attendants are telling her that Bacchus is not far behind.

85 Landscape — *J. W. North*

Lent by Sir K. Muir Mackenzie.

86 The End of the Lake — *Yeend King*

Lent by P. Waterlow, Esq.

To make this earth, our hermitage,
A cheerful and a changeful page;
God's bright and intricate device,
Of days and seasons doth suffice.

87 Riotous Living — *Murillo*

Lent by the Rt. Hon. the Earl of Dudley.

88 Low Tide at Seascale *Henry Moore, R.A.*
Lent by R. E. Thompson, Esq., M.D.

89 The Departure to a far country *Murillo*
Lent by the Rt. Hon. the Earl of Dudley.

90 Venice (Afterglow) *A. MacCallum*
Lent by the Artist.

91 The Prodigal Son—The Division of the Inheritance *Murillo*
Lent by the Rt. Hon. the Earl of Dudley.

92 A Landscape *B. W. Leader, A.R.A.*
Lent by J. Dole, Esq.

Compare this early work with others by the same artist. Here we have the same care, the same evidence of hard work, but the harmony of idea and method is wanting, and the picture fails to give us its message.

93 Highland Sport *James Hardy*
Lent by J. Dole, Esq.

94 Horses in a Mill Stream *J. F. Herring, Senr.*
Lent by J. Dole, Esq.

95 In the Meadows *Helcké*
Lent by H. L. Florence, Esq.

96 Landscape, near Worcester *B. W. Leader, A.R.A.*
Lent by J. Dole, Esq.

97 "My Old Dutch" *E. Frankfort*
A woman of the Bree Street, Amsterdam.
Lent by E. N. Adler, Esq.

98 On the Track *Heywood Hardy, R.W.S.*
Lent by J. Dole, Esq.

They are hunting a fugitive enemy, and the blood-hounds will be let loose as soon as they scent his track. The dogs' keen absorption in their work and the keeper's anxiety that they should succeed are well shown.

99 The Prodigal's return — *Murillo*

Lent by the Rt. Hon. the Earl of Dudley.

Murillo was a Spanish artist, who lived and painted in Seville about the middle of the 17th century. He is famous for his religious compositions, and for his rendering of deep religious feeling, often approaching ecstacy.

In this series of pictures he has illustrated the parable of the Prodigal Son. The dresses are those of the Spaniards of his day, and the men and women belong to his own country. Historical truth was in no sense his aim. He set himself to represent in pictorial language the pathos of a beautiful story, and though the colours are dark and the picture to a modern eye seem to lack interest, a closer observance will show how truly the painter has portrayed the characters of the man and his two sons between whom he divided his living.

100 Finding the Ring — *G. B. O'Neil, R.A.*

Lent by J. Dole, Esq.

Into the cake have been put a thimble, a ring, a threepenny bit and a toy. Who will get the thimble and live single? Who has the threepenny bit and will grow rich? The artist does not tell us, but shows us the moment when the gracious lady finding the ring in her slice, her hopeful lover holds it up for everyone to see. The gentle Sister of the Poor smiles sympathy. The elder girl still seeks, but the younger bairns have turned aside to pull a cracker.

Is the artist chronologically correct? Were crackers invented when men wore doublets and ruffs?

101 Fresh Fish to Sell — *Caffieri*

Lent by P. Waterlow, Esq.

102 Garibaldi's Volunteer — *Mrs. Bridell-Fox*

Lent by the Artist.

103 Swine and husks — *Murillo*

Lent by the Rt. Hon. the Earl of Dudley.

104 Driven out of the far City — *Murillo*

Lent by the Rt. Hon. the Earl of Dudley.

105 Stonehenge. (Afterglow) — *F. A. Verne.*

Lent by the Artist.

106 Still Life — *J. Hardy, Jun., R.I.*

Lent by J. Dole, Esq.

107 Letting the Cat out of the Bag *Britten*

Lent by Arthur Lucas, Esq.

108 The Street Musicians of Cairo *Carl Haag, R.W.S.*

Lent by the Artist.

109 Girls in Church *Lady Waterford*

Lent by the Countess Brownlow.

110 Christ at Supper *D. Rossetti*

Lent by the Countess of Pembroke.

Gay laughter, light song, empty mirth, careless wealth, and Mary Magdalene, the beautiful sinner is the honoured guest. The legend says that our Lord as he passed by looked in at the window, and his gaze struck repentance into the soul of the Magdalene.

111 An Egyptian Dwelling *F. Goodall, R.A.*

Lent by S. Schloss, Esq.

112 The Carpenter's Shop *Sir J. E. Millais, R.A.*

The Home of the Holy Family in Nazareth.

Lent by F. A. Beer, Esq.

Forty or fifty years ago, when English Art had become superficial and insincere, a few ardent young enthusiasts bound themselves together in a resolve to return to the spirit and method of the old Italian painters immediately before Raphael. They called themselves pre-Raphaelites, and strove to paint things as they were and not as painters had grown to represent them. In this picture for instance, the arm of Joseph, instead of being smooth and round, only *suggesting* flesh and blood, shows every muscle and sinew; and the face of Mary not only suggests, but strives to express the passion of love and grief and reverence that was to fill the life of the Saviour's Mother. Every detail is as carefully painted as the principal parts; look at the shavings, and the tools lying about. The Mother is consoling the Holy child for the wound in his hand, which we see to be symbolical; Joseph and the young man look wonderingly at the two so apart from themselves and their lives. While Elizabeth is telling how the wound was given, John the Baptist brings the water with anxious care; the whole picture centres in love for the Christ Child. Let each find out for himself its tender reverence and meaning.

113 Antigone — *Sir Fredk. Leighton, P.R.A.*

Lent by Chas. Churchill, Esq.

Here is the old Greek story of Antigone, and we seem to read most of it in her beautiful tragic face. She was the daughter of Œdipus, who had sinned deeply so that a curse lay on all his house. Her brother, Polynices, being slain in mortal combat with Eteocles, another brother, the king, Creon, passed sentence of death upon anyone daring to give him burial. But Antigone went forth by night, and scraped away the sand until the body of Polynices sank into the shallow grave. For this Creon ordered her to be carried to a hollow rock and left to die. But disaster followed the cruel deed, and, at the bidding of the gods, Creon sent to release Antigone. When his messenger entered the cave the body of Antigone lay stiff and cold in death, and by her side sat the son of the king; but when Creon bade him rise and go home, he said "The joy of my life is gone; what have I to live for now?" Then he plunged a dagger into his heart and fell dead by the side of Antigone.

114 Boys in Church — *Lady Waterford*

Lent by the Countess Brownlow.

115 The Month of Roses — *J. Parker, R.W.S.*

Lent by Chas. Slater, Esq.

Is she too tired to take notice of the flowers? Perhaps, but, bless their sweet petals, they will not let her pass them by. Thus roses come to sweeten many duties, though often not as blossoms; and the thorns lurk even here.

116 Barney's Letter — *J. Swan, A.R.A.*

Lent by H. L. Florence, Esq.

117 Children Going Home from School — *J. Aumonier, R.I.*

Lent by F. Aumonier, Esq.

118 The Desert — *Holman Hunt*

Lent by Sir K. Muir Mackenzie.

119 L'Allegra — *G. H. Boughton, A.R.A.*

Lent by H. L. Florence, Esq.

120 A Garden at Blackdown — *Alfred Parsons*

Lent by Lady Davey.

121 Double Entendre — *Briton Rivière, R.A.*
Lent by Chas. Churchill, Esq.

122 The Forge — *Lady Waterford*
Lent by the Countess Brownlow.

123 The Rev. F. D. Maurice — *Lowes Dickenson*
Lent by Alex. Macmillan, Esq.

124 St. Petersburg — *A. Bogoluboff*
Lent by C. Davies, Esq.

125 Aldgate — *Herbert Marshall, R.W.S.*
Lent by the Artist.

This picture has been painted that Whitechapel people may learn to see the beauty near their homes. It is proposed to hang such pictures in schools, to illustrate their neighbourhood and open the eyes of the children to see, amid much which is ugly, that which is admirable. Mrs. Montefiore Nicholls, 2, Talbot Street, Hyde Park, would give further information.

126 The Duke of Wellington — *Unknown*
Lent by J. Dole, Esq.

127 Portrait of Richard Lee, A.D. 1618 — *? Myttens*
Lent by E. N. Adler, Esq.

128 Paris — *A. Bogoluboff*
Lent by C. Davies, Esq.

129 Blanche — *G. F. Watts, R.A.*
Lent by W. G. Rawlinson, Esq.

130 Landing Wine at Funchal — *F. Brangwyn*
Lent by the Proprietors of the Graphic.

131 Mountain Mists — *J. Jackson Curnock*
Lent by J Dole, Esq.

132 Venetian Fishing Boats — *Vizotti*
Lent by P. Waterlow, Esq.

133 Boulogne Fish Girl — *Caffieri*
Lent by P. Waterlow, Esq.

134 Marjorie — *G. D. Leslie, R.A.*
Lent by H. Drake, Esq.

135 A Lady of the 17th Century — *John Pettie, R.A.*
Lent by the Corporation of Sheffield.

136 Venice — *A. Bogoluboff*
Lent by C. Davies, Esq

137 "Love crowning Youth" — *Harriette Sutcliffe*
Lent by the Artist.

138 Currant Lane, Bristol — *E. J. Niemann*
Lent by J. Dole, Esq.

139 London — *A. Bogoluboff*
Lent by C. Davies, Esq.

140 Marauders — *J. Sherrin, R.I.*
Lent by J. Dole, Esq.

141 Platt Lane — *F. Madox Brown*
Lent by F. Shields, Esq.

142 Rye — *Herbert Marshall, R.W.S.*
Lent by W. Flower, Esq.

143 On the Nile — *Frank Dillon*
Lent by W. Flower, Esq.

144 Among the Cabbages — *Miss B. Newcombe*

145 Bridge, with Figures — *P. R. Morris, A.R.A.*
Lent by J. Dole, Esq.

146 Head of an Eastern Lady — *E. J. Poynter, R.A.*
Lent by W. Flower, Esq.

147 Little Girls at Play — *Kate Greenaway*
Lent by Arthur Lucas, Esq.
Daisies, cherry-blossoms, and seven little flowers beside, the prettiest of all.

148 Chapel of the Spina at Pisa
Herbert Marshall, R.W.S.
Lent by W. Flower, Esq.

149 A Thames Fishing Village *J. Aumonier, R.I.*
Lent by J. Dole, Esq

150 Part of the Old Town, Mentone *J. Syer, Sen., R.I.*
Lent by J. Dole, Esq.

151 La Penserosa *G. H. Boughton, A.R.A.*
Lent by H. L. Florence, Esq.

152 The Oil Merchant, Cairo *Roussoff*
Lent by H. L. Florence, Esq.

153 Early Affection *Alma Tadema, R.A.*
Lent by Henry Joachim, Esq.

154 The Court of Death (sketch) *G. F. Watts, R.A.*
Lent by the Artist.

At the Court of Death all men are equal. Death alone is strong. The beggar on his crutches looks up to the power that can loose him from his pains, the king lays down his crown, the strong young soldier delivers up the sword which he would yield to no earthly foe, the little child stands with its hands on the lion's mane. To the right of the picture the figures are incomplete; they seem to represent the contrast between the holy maiden who grasps the skirts of death, aud the sinful woman who kneels in trembling penitence. The figure of death herself holds in her lap a little new-born baby—for in the arms of death the soul of man lies new-born, with all its spiritual life before it. Behind the throne are "angels, awful shapes," holding the canopy over the head of Death. The sketch is a study for a larger picture, and the faces are all unfinished. The Figure of the knight is particularly fine, and the composition, as well as the thought of the picture, can be well seen even in this unfinished sketch.

O harmless Death! whom still the valiant brave,
The wise expect, the sorrowful invite,
And all the good embrace who know the grave,
A short, dark passage to eternal light.

155 A Sick Woman *Lady Waterford*
Lent by the Countess of Pembroke.

156 The Dweller in the Innermost *G. F. Watts, R.A.*

Lent by the Artist,

Allegorical pictures may have many meanings. The figure may be intended to represent that Spirit of the Ages which comes from we not where, and which is felt, not by one or two men, but in the awakened conscience of the many. The Spirit of the Ages makes for progress. She is sitting, but not resting, for the awakener of consciences cannot rest. She has a star on her brow, for it needs all the light of clear thought to move forward wisely. In her lap are arrows, for the Dweller of the Innermost awakens the obdurate by pain. She holds a trumpet in her hand for the news of progress accomplished must be proclaimed aloud. On her breast is the sign of a heart, for the Spirit of Ages has need to be loving as well as thoughtful. She is surrounded with wings, for to soar above the possibilities of men is part of the province of all who made for progress.

157 Valley of the Tiber, from Assisi *J. C. Moore*

Lent by W. Flower, Esq.

158 "Whereon He Died" *Frank Dicksee, R.A.*

(Copy of picture by P. R. Morris, A.R.A.).

Lent by P. Waterlow, Esq.

159 St. Laurence, Nuremberg *C. Earle*

Lent by W. Flower, Esq.

160 The Feast of Tabernacles *Lady Waterford*

Lent by the Countess of Brownlow.

161 Benares, from the West *R. W. Allan*

Lent by Leopold Hirsch, Esq.

162 A Venetian Toy Shop *Horace Fisher*

Lent by C. S. Tomes, Esq.

A Spanish shop contains a few things of many sorts. This trader sells old iron and new oil—paper toys and patched boots—sacred images and fresh seakale—but colour and brightness find their way into all.

163 Venetian Fishing Boats *Vizotti*

Lent by P. Waterlow, Esq.

Both art and nature have conspired to make Venice, the bride of the sea, rich in colour. We English think plain canvas good enough for sails, but the Venetians adorn their sails with galloping steeds, or spear-pierced hearts or simple crosses, and sometimes with pictures of the Madonna or of saints.

164 Rough Sea, Newquay *John Brett, A.R.A.*

Lent by C. S. Tomes, Esq.

Mr. Brett knows and loves the sea. Here he shows it close at hand, as it tumbles and splashes and tosses and dashes on a flat sand-beach, after being irritated by jagged rocks both sunken and visible. These are the rocks of the Cornish coast. If the artist had painted a confused sky the whole picture would have given an idea of unrest. The unbroken, grey sky above the agitated sea shows a master's hand and eye.

165 Encampment of Blackfeet Indians *F. A. Verner*

Lent by the Artist.

A picture of a dying people. The Indians have shown no persistence in industrial life. As huntsmen and as fighters alone, no people will prevail. The necessity of movement is a condition of their lives, and constant movement hinders real progress.

166 Greenwich Reach *W. L. Wyllie. A.R.A.*

Lent by C. S. Tomes, Esq.

167 A Meadow *Addison*

Lent by W. Flower, Esq.

168 Yarmouth *Harry Hine*

Lent by C. S. Tomes, Esq.

169 Scene from the life of Jean Paul Richter *Lady Waterford*

Lent by the Countess Brownlow.

170 Spanish Gypsies *Clementi*

Lent by S. Schloss, Esq.

171 The departure of Dick Whittington *C. W. Cope, R.A.*

Lent by J. Dole, Esq.

172 The Return of Dick Whittington *C. W. Cope, R.A.*

Lent by J. Dole, Esq.

173 Caritas — *Fred. Shields*

Lent by the Artist.

Love never faileth — crowned with Amaranth, and with a nimbus of Pentecostal tongues. From out her right hand springs forth the holy, helpful fire of active love. Around this is a circlet of hearts, all "knit together in love, and warmed and irradiated by that fire"—symbolic of the loving unity of believers. She cherishes the black child with the white, training them to love each other. Under her feet the crushed snake—for "love worketh no harm."

174 Mountains between Pisa and Siena — *Corbett*

Lent by Lady Davey.

175 A Head — *Fred. Shields.*

Lent by the Artist.

176 A Fancy Dress Ball — *Chas. Green, R.I.*

Lent by the Proprietors of the Graphic.

177 Abel — *Fred. Shields*

Lent by the Artist.

He stands with one hand raised to his own head, as in acknowledgment of guilt, and the other placed upon the head of the slain kid—as if he said "I lay my sins upon the head of this guiltless offering." "He being dead, yet speaketh."

178 A Dutch Coasting Scene — *J. H. Sampson*

Lent by E. N. Adler, Fsq.

179 Study of a Head — *Fred. Shields*

Lent by the Artist.

180 The Wreck of the Thracian — *F. Brangwyn*

Lent by the Proprietors of the Graphic.

181 Study of a Head — *Fred. Shields*

Lent by the Artist.

182 Sea Piece — *James Webb*

Lent by J. Dole, Esq.

183 A Courtyard in Cairo — *C. Wilda*

Lent by H. L. Florence, Esq.

184 Blind Bartimeus — *Lady Waterford*
Lent by the Countess Brownlow.

185 Angels — *Lady Waterford*
Lent by the Hon. Alfred Talbot.

186 A Sea-Nymph — *Sir E. Burne-Jones*
Lent by Lady Lewis.

187 The Stairs of Life — *Lady Waterford*
Lent by the Countess of Pembroke.

188 The Family — *Lady Waterford*
Lent by the Countess of Pembroke.

189 A View in Surrey — *Holman Hunt*
Lent by Henry Haslam, Esq.

190 Merrow and Merrow Down — *Arthur Lucas*
Lent by the Artist.

191 Autumn — *Lady Waterford*
Lent by the Countess Brownlow.

192 Chelsea Embankment — *Herbert Marshall, R.W.S.*
Lent by Leopold Hirsch, Esq.

193 St. John and the Mother of our Lord — *Lady Waterford*
Lent by the Countess Brownlow.

194 The Prodigal Son — *Lady Waterford*
Lent by the Countess Brownlow.

195 Landscapes — *Karl Heffner*
Lent by P. Waterlow, Esq.

196 Old Man reading Bible — *Lady Waterford*
Lent by the Hon. Alfred Talbot.

197 Westminster — *Herbert Marshall, R.W.S.*
Lent by Leopold Hirsch, Esq.

198 A Bridge — *David Cox*
Lent by J. Dole, Esq,

199 Christ raising the Dead — *Lady Waterford*
Lent by the Countess of Brownlow.

200 Sisters — *Sir E. Burne-Jones*
Lent by Lady Lewis.

201 Children in School — *Lady Waterford*

Lent by the Countess Brownlow.

202 Sir Galahad — *Lady Waterford*

Lent by the Countess of Brownlow.

203 A Friendly Act — *Rudolf Swoboda*

Lent by L. Blumfeld, Esq.

204 Macaroni — *Sani*

Lent by Messrs. A. & F. Pears.

Monks have a dull time of it, with their narrow lives and small interest, albeit both are the result of aiming at a high ideal. These two, however, have a joke as well as a supper of macaroni, and jokes are the best sauce.

205 The Mowers — *Heywood Hardy, R.W.S.*

Lent by J. Dole, Esq.

206 Albury, Surrey — *Vicat Cole, R.A.*

Lent by J. Dole, Esq.

207 Clieveden — *Chas. Branwhite*

Lent by J. Dole, Esq.

208 The Squire teaching his sons to box (Vicar of Wakefield.) — *W. P. Frith, R.A.*

Lent by J. Dole, Esq.

209 The Bride of Bethlehem — *Holman Hunt*

Lent by Henry Haslam, Esq.

210 "Good Carlo" — *J. C. Thom*

Lent by Messrs. Graves & Co.

Carlo has done what he was told by his little mistress, and has brought the stick out of the sea. He is only a little dog to go into the big ocean, but those tiny waves look kind and have not played too roughly with him.

211 A River Scene — *A. Vickers*

Lent by J. Dole, Esq.

212 "The Light that Failed" — *Alfred Parsons*

Lent by H. L. Florence, Esq.

213 Coast Scene — *R. Beavis, R.W.S.*

Lent by J. Dole, Esq.

214 Fish, etc. — *George Lance*

Lent by J. Dole, Esq.

215 Baby — *St. George Hare*

Lent by the Proprietors of the Graphic.

A Star in the Milky Way.

216 Donkeys in the Snow — *T. S. Cooper, R.A.*

Lent by J. Dole, Esq.

Poor beasties! It is too cold a night to spend out of doors. The artist shews the sky heavy with snow, and the earth made luminous by its white mantle.

217 Gamekeeper's Pony and Boy — *H. Park*

Lent by J. Dole, Esq.

218 Santa Maria di Salute, Venice — *Guardi*

Lent by the Hon. Mrs. J. Stuart Wortley.

219 Cat and Kittens — *Lambert*

Lent by Leopold Hirsch, Esq.

One mother cat, three little kittens, all happy in their rich surroundings. One pussy has dared to leave the velvet chair, and finds that though it is easy to climb down in the world, it is much more difficult to mount up again.

220 Visiting the Armoury — *G. B. O'Neil, R.A.*

Lent by J. Dole, Esq.

221 Street Scene in Cairo — *Ferrari*

Lent by S. Schloss, Esq.

222 Fishing Fleet in Copenhagen Harbour — *Holst*

Lent by P. Waterlow, Esq.

223 Gold Fish — *W. S. Coleman*

Lent by Messrs. A. & F. Pears.

224 The Thames at Battersea *Arthur Severn*
Lent by Chas. Slater, Esq.

225 "All the air a solemn stillness holds"
G. F. Watts, R.A.
Lent by Lady Davey.

226 Squire Western and his daughter Sophia.
Sir John Gilbert, R.A.
Lent by J. Dole, Esq.

227 Moonlight Scene *P. R. Morris, A.R.A.*
Lent by J. Dole, Esq.

228 Landscape *Ruysdael*
Lent by Leopold Hirsch, Esq.

229 to 261 Drawings for Punch by the late Charles Keene
Lent by Henry Keene, Esq.

262 Landscape, with Windmill *Chas. Branwhite*
Lent by J. Dole, Esq.

263 The Proposal . *P. R. Morris, A.R.A.*
Lent by J. Dole, Esq.

264 Nuremberg *Macquoid*
Lent by W. Flower, Esq.

265 Hayboats on the Lagoon *Keeley Halswelle*
Lent by S. Schloss, Esq.

Venice is built on many islands, and most of its trade is done by boats The hay barges are being loaded and labour goes on amid unrivalled beauties of sky and sea. Mr. Keeley Halswelle has painted enough to help those who look at his pictures to see more in sea and land than they would otherwise have dreamt of.

266 The Frogs and the Elves — *Richard Doyle*

Lent by the Countess of Pembroke.

Even the rushes seem to lean forward and watch the great fight. King Frog, on the right, enthroned in the middle of this enchanted pond shows no fear, though his soldiers are clearly getting the worst of the struggle. He has doubtless won the right to rule by earlier feats of arms—and legs, perhaps, we should say of royal frogs. The Elf-King on the left watches the battle. It is his duty to direct and not to fight. But he is every inch—there are not many of them—every inch a soldier, and woe betide any of his army who show fear.

267 Poor Jack — *P. R. Morris, A.R.A.*

Lent by J. Dole, Esq.

Death is in the sea, and in the clouds, and it has its victim who is being borne by his mates and by his old captain to his grave. He has died as a sailor should, doing his duty, and the old flag covers his coffin.

268 Phyllis — *G. D. Leslie, R.A.*

Lent by W. Flower, Esq

269 In the North Sea — *J. Frazer*

Lent by J. Dole, Esq.

270 Friends Meeting House — *A. W. Bayes*

Lent by J. Dole, Esq.

271 Near the Mumbles — *John Syer, Senr., R.I.*

Lent by J. Dole, Esq.

272 The Pilgrim Fathers watching the receding of the "Mayflower." — *A. W. Bayes*

Lent by J. Dole, Esq.

September, 1620.

"They left their goodly and pleasant land, but they knew they were pilgrims, and looked not much on those things, but lift up their eyes to the heavens, their dearest country, and quieted their spirits."

273 An English Homestead *B. W. Leader, A.R.A.*
Lent by J. Dole, Esq.

274 Dutch Interior *Israels*
Lent by Leopold Hirsch, Esq.

This painter loves the common people. His scenes are taken chiefly from the lives of the fishermen of Holland. A French critic, Lemonnier, says of him: "Israels is so good, so human, so melancholy with a bit of sentimentality. He humanizes color—it speaks under his brush the language of suffering things. He loves the mean, smoked houses, the sombre cabins of fishermen, the humble men."

275 Fruit in Basket *Vincent Clare*
Lent by C. J. Hare, Esq.

276 The Weald of Kent *J. Creswick, R.A.*
Lent by T. McLean, Esq.

277 Off the Coast of Devon *Henry Moore, R.A.*
(Painted on board ship).
Lent by R. E. Thompson, Esq., M.D.

278 The Puritan *John Pettie, R.A.*
Lent by the Corporation of Sheffield.

279 Gypsy Wayfarers *Mrs. Bridell-Fox*
Lent by the Artist.

280 Do you take Sugar? *G. A. Holmes*
Lent by J. Dole, Esq.

281 Cromwell at Bootham Bar *Ernest Crofts, A.R.A.*
Lent by J. Dole, Esq.

282 Evening Glow *Ros*
Lent by E. N. Alder, Esq.

283 The Talmudist and his little daughter *Ed. Brandon*
Lent by E. N. Adler, Esq.

284 The Royalist *John Pettie, R.A.*

Lent by the Corporation of Sheffield.

These companion pictures represent the two sides in the Great Civil War, or the Great Rebellion if you please so to call it, which resulted in the execution of Charles I. The King's party, the Royalists, were marked by richness of dress and by their custom of wearing long hair, the party of Cromwell, the Puritans, by severe simplicity of dress, and close-cropped heads whence their nickname of Roundheads. From these pictures may also be guessed something of the character of the two parties, the gallant swagger of the Royalist, the sour-faced earnestness of the Roundheads.

Cromwell's words delivered in Parliament may be well quoted "At my first going out into this engagement," he said "I saw our men were beaten at every hand. Our troops were most of them old decayed serving men, and tapsters, and such kind of fellows, and theirs were gentlemen's sons . . . . . But I raised such men as had the fear of God before them, as made some conscience of what they did and from that day forward, I must say to you, they were never beaten."

285 A Sea View near Southwold *Henry Moore, R.A.*

Lent by Henry Haslam, Esq.

Close observation, long and patient study, and a sympathetic mind have enabled the artist to give the sweep of the sea, its tumbling waves and its changing colours.

His years and hours,
His world's blind powers
His stars and flowers,
His nights and days,

Sea-tide and river,
And waves that shiver,
Praise God the giver,
Of tongues to praise.

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TOYNBEE HALL.

EDUCATIONAL SIDE.

UNIVERSITY EXTENSION LECTURES.

Subject.	*Lecturer.*	*Day.*
Shakespeare, and His Time. Part III.	T. G. Foster, B.A , Ph. D.	Mondays
Light-Waves and the Ether	A. H. Fison, D.Sc., F.R.A.S.	Tuesdays
The Tissues of the Body	E. A. Parkyn, M.A.	Thursdays
Greek History	J. W. Headlam, M.A.	Fridays

At Limehouse, Mr. F. W. Rudler will give a supplementary course of five lectures on "The Geology of the British Isles," on Fridays; and Mr. W. G. de Burgh will give six lectures on "Elizabethan Seamen," on Wednesdays.

Hon. Treasurer, J. Birch; *Hon. Secs.*, J. E. Monk and T. H. Nunn; *Expansion Secretary*, W. G. de Burgh.

CLASSES AND READING PARTIES to which new students can be admitted will be held at Toynbee Hall in the following subjects:—

Logic, Economics, English Literature, History,
French, German, Italian, Latin, Greek,
Physiology, Botany, Chemistry, Mathematics, Music, &c., &c.

The Summer Session will begin on April 16th.

Evening Classes for Men under Mr. Acland's new Code. *Subjects*:—Reading, Writing, Arithmetic; Chemistry and Physics, Wednesdays, 9–10; History (Politics and Politicians of the Victorian Age), Thursdays, 9—10; Civic Life, Mondays, 9—10. Teachers, Mr. F. H. Butcher (Responsible Teacher), Mr. H. E. Swift, Mr. H. M. Richards, Mr. M. M. Macnaghten, Mr. F. J. Williams. Monday, Wednesday and Thursday Evenings from 8 to 10. Resuming on Monday, April 2nd. No Fees.

Sunday Morning Lectures in Botany (10.30); Physiology (11.30); and History (11.30). No Fees.

Saturday Popular Lectures.

Illustrated Lectures on Travel: A special Course of Four Lectures on Wednesdays, at 8 p.m., from March 28th.

Smoking Conferences on Thursdays at 8 p.m. *Hon. Sec.* H. Ward.

Hon. Treasurer (Toynbee Hall Education Fund), R. G. Tatton, M.A.

Elizabethan Literary Society ...	*Hon. Sec.*, J. E. Baker.
Toynbee Shakespeare Society ...	*Hon. Sec.*, J. M. Dent.
Toynbee Literary Association ...	*Hon. Sec.*, T. Gregory Foster, B.A., Ph. D.
Toynbee Philosophical Society ...	*Hon. Sec.*, S. H. Rawley.
East London Antiquarian Society ...	*Hon. Sec.*, A. L. Dawson.
Toynbee Natural History Society ...	*Hon. Sec.*, R. Paulson.
Adam Smith Club ...	*Hon. Sec*, J. Lovegrove.
Toynbee Economic Club ...	*Hon. Sec.*, H. R. Aldridge.
Toynbee Camera Club ...	*Hon. Sec.*, T. W Glare.
Toynbee Library Readers' Union ...	*Hon. Sec.*, D. I. Freedman.

For further information see "Summer Plans."

TOYNBEE RECORD, published monthly, 1d. (Annual Subscription, 1/6).

* * * What if earth
Be but the shadow of Heaven and things therein
Each to other like more than on earth is thought?

MILTON.

Ah! but a man's reach should exceed his grasp,
Or what's a heaven for?

BROWNING.

BEAUTY will not come at the call of a Legislature, nor will it repeat, in England or America, its history in Greece. It will come, as always, unannounced, and spring up between the feet of brave and earnest men.—EMERSON.

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* * * You've seen the world—
The beauty and the wonder and the power,
The shapes of things, their colours, lights and shades,
Changes, surprises,—and God made it all!
—For what? Do you feel thankful, ay or no,
For this fair town's face, yonder river's line,
The mountain round it, and the sky above,
Much more the figures of man, woman, child,
These are the frames to?

BROWNING.

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* * To know is something, and to prove
How all this beauty might be enjoyed, is more:
But, knowing nought, to enjoy is something too.

BROWNING.

WE cannot arrest sunsets nor carve mountains, but we may turn every English home, if we choose, into a picture which shall be "no counterfeit, but the true and perfect image of life indeed."—RUSKIN.

The lyfe so short, the craft so long to lerne,
Th'assay so hard, so sharpe the conquering.

CHAUCER.

All who joy would win
Must share it—Happiness was born a twin.

THE arts are the reappearance of one mind, working in many materials to many temporary ends. Raphael paints wisdom; Handel sings it, Phidias carves it, Shakespeare writes it, Wren builds it, Columbus sails it, Luther preaches it, Washington arms it, Watt mechanises it. Painting was called "silent poetry," and poetry "speaking painting."—EMERSON.